THE REVIEWING STAND

By Alexander Woollcott

he speaks to his audience without the use of words.

Little Jackle himself is marvelous. He brings Oliver Twist to life. We doubt that he has ever read Dickens's nevel, or if he has, we are quite certain that he could not understand a word of it. But he does understand that he has been called upon to play the part of a little boy who has known nothing in his short life but the most brutal crueity and maitreatment; and he plays it for all it is worth. He is wistful, tender and utterly childish, without ever being fresh or smart. He is never the obnoxious imp of "Peck's Bad Boy," nor is he the irrepressible gamin of "The Kid." He is a new Jackle Coogan. He is, in fact, Oliver Twist.

There are other familiar figures brought into being in this picture. There is the burly Bill Sykes, substantially embodied by George Seigmann; there is his wife, Nancy, played by the same Gladys Brockwell who used to star in Fox melodramas; there is Noah Clay-poole (Lewis Sargent) and nice old Mr. Browniow (Lionel Belmore). Lon Chancy as Fagin lays it on just a bit too thick—but this is the only feature of the picture that is overdone or moviesh.

We don't know whether it is still pos-

We don't know whether it is still possible for Mr. Dickens to go to the play. The modes and manners of the spirit world are unknown to us, and it may be that such frivolous diversions are frowned upon in Paradise. But if he can sneak off from his angelic duties we feel sure that he will float into the strand this week—and we know that he will enjoy himself immensely.

CAPITOL. THE SIN PLOOD," adapted from Henning Berger's play, "Synda-floden." Directed by Frank Lloyd.

This appears to be Frank Lloyd week on Broadway. In addition to "Oliver Twist," he is represented at the Capitol with "The Sin Flood."

Here again Mr. Lloyd demonstrates the fact that he is one of the few movie directors who really understand moving rictures. In "The Sin Flood" he is even more delicate in treatment than in "Oliver Twist." Perhaps he is a bit too aubtle. That is a criticism that may be made justly, for even intelligence can be garried too far.

Those who saw "The Deluge," which

THE NEW MOVIES

By Robert E. Sherwood

God. Then, on the very morning of the armistice, while the frenzy of Paris is filling the city with deafening noise and the sweet, deep bell of Sacre-Cœur is ringing for all she's worth, in comes the word that he had been killed. In her grief she pro-claims that there is no God, and in her despair she goes limply to the arms of another man who has been waiting

Yet, in the midst of a wartime Pa-ing sewer rat, who is scandalized by ristan romance that is as stagger-the didoes of the streetwalkers and TO GIVE 'SALOME' IN GERMAN. ingly difficult to believe as any we behaves toward the one he selects for ever have come upon, there shines one himself in the chivalrous and slightly tremendous beauty—the radiant and avuncular manner which was as-

Midnight Encore of New Fairbanks Picture at Lyric

despairs she goes limply to the arms and and valenthee.

Heles Menken.

Heles Menken.

It would require a despaired of genius for compression to sum up in one sentence the motley impressions left behind by last evening's private performance of the new play which is to take public possession of the Booth Theater to-night. The play itself is, for some reason which an attentive following of its three acts failed to reveal, called "Seventh Heaven." It is the work of Austin Strong, and, if cornered, he would probably call it fantasy—or some such apologetic name for a piece in which all the characters behave in a generally proposterous manner, in which the characters behave in a generally proposterous manner, in which the characters certainly behave as none ever did in Parts since Ste. Geneviewe was laid to rest. And their goings on are so difficult to sum up briefly because the play which reports on them ranges to and fro between good, bad and perfectly terrible. The phases last named leave the most emphatic impression, as a drop of ink will color a whole glass of clear water.

Yet, in the midst of a wartime Parisian romance that is as stagger—tisian romance that is as tagger—tisian romance that is as tagger—tisian romance that is as tagger—tisian r

here have come upon, there shines one tremendous beauty—the radiant and challenging performance of Helen Menken in the leading role. Brilliantly graphic in her every move, electric in her scenes of tempest, sure and clear and right in every instant of her playing, she is like a gleaming scimitar held aloft in the sunlight—something strong that gleams and cleaves. We began a little subdued and lonely cheering for this young actress when the qualities and gifts that she has first showed themselves in a little role in "Major Pendennis" many seasons ago. Those portents came true last night.

They are squandered now magnificently in a strange concection that has much artless carpentry in it, several scenes of high theatrical voltage and one solitary idea—the kind of idea over which O. Henry would have brooded happily, so perfectly would it have suited the teller of tales who wrote "The Gifts of the Magi."

A French girl has through the four years of the war held in sher loving heart no image save that of the man whom the first day of mobilization had taken from her. To the hope of his return she pins her faith in the good.

By Robert E. Sherwood

| FTRAND--yackie Coogan in "OLIVER Type of the Strand this week his most ambitious production, an eight reel adaptation of "Oliver Twist."

| Master Jackie Coogan brings to the Strand this week his most ambitious production, an eight reel adaptation of "Oliver Twist."

| Many persons will scoff at such an idea—a seven-year-old chila starring in one of the most famous stories that the English language has produced. Many will say that he is altogether too young to be so signally honored; that it is an insuit to the memory of Charles Dickons to entrust his novel to a mere in fant. That is all very well. But it these doubters go to the Strand. The strand them see "Oliver Twist" as a movie is everything that an intelligent adaptation should be. Frank Lloyd, who directed it, has mangaed to retain the same time has created a photolaky which possesses an identity of its own. He has told the story in terms of pitures that move, so that the spectator will understand and appreciate it where the same time has created a photolaky which possesses an identity of its own. He has told the story in terms of pitures that move, so that the spectator will understand and appreciate it whether the same time has created a photolaky which possesses an identity of its own. He has told the story in terms of pitures that move, so that the spectator will understand and appreciate it whether the same time has created a photolaky which possesses an identity of its own. He has told the story in terms of pitures that move, so that the spectator will understand and appreciate it whether the strand the special property of the same time has created a photolaky which possesses an identity of its own. He has told the story in terms of pitures that move, so that the speciator will understand and appreciate it whether the strand the same time has created a photolaky which possesses an identity of its own. He has told the story in terms of pitures that move and the same time has created a photolaky and will be succeeded by the s

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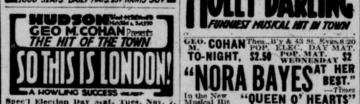
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The early demand for tickets to premiere of "Douglas Fairbanks in Robin Hood" to-night has swept away every available seat. In response to many letters from friends among public expressing disappointment at being unable to purchase tickets for occasion due to this situation, Mr. Fairbanks has arranged for another special performance tonight immediately following premiere and starting at eleven fifteen P. M. The second performance is to be termed "Nightinee Premiere," and will be identically the same as the earlier presentation.

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